

THE RENAISSANCE DUKE





The second Duke and Duchess of Richmond by *Jonathan Richardson*.

GOODWOOD HOUSE

2017

THE RENAISSANCE DUKE

Charles Lennox, second Duke of Richmond (1701-1750) was a true Renaissance man. His interests ranged from art and architecture to gardening and natural history. He loved sport, in particular hunting and cricket; the earliest written laws of cricket were drawn up for a match between him and a neighbour. He was devoted to his wife and children who continually occupied his thoughts when he was away from them. His travels took him to the Continent on the Grand Tour and on regular visits to France to see his aged grandmother, Louise de Keroualle, Duchess of Portsmouth. He was a diligent public servant and courtier who loyally served King George II and took an active interest in politics as his extensive correspondence attests.

This small exhibition explores his relatively short life which was full of activity and achievements. His great friend, Lord Hervey, wrote during his lifetime: 'There never lived a man of a more amiable composition; he was kindly, benevolent, generous, honourable, and thoroughly noble in his way of acting, talking, and thinking; he had constant spirits, was very entertaining, and had a great deal of knowledge'.

FAMILY

‘The beauties were the Duke of Richmond’s two daughters and their mother, still handsomer than they; the Duke sat by his wife all night, kissing her hand!’ (Horace Walpole, 1741).

Joy ran through Goodwood House on 18th May 1701 when Anne, first Duchess of Richmond, gave birth to a son and heir. He was named Charles after his father and grandfather, King Charles II, while his elder sister, Louisa, was named after her grandmother, Louise de Keroualle, Charles II’s celebrated mistress. He was joined in the nursery two years later by another sister, Anne and all three siblings survived childhood despite their mother’s constant worrying over their health. Writing to Louise de Keroualle, Anne begs her mother-in-law to join forces with her in not letting her husband take the young Charles hunting again, ‘as he is very young, weak, and extremely rattle-headed, his life upon those horses will be in the greatest of dangers, and since he has so lately escaped with life and limbs, through God’s great mercy, it would be presumption to run him in ye like danger again.’ In another letter to Louise, Anne describes the young Charles to his grandmother: ‘though he is excessively wild and Rattle headed he is of very good natured grateful temper’.

In contrast to his wife, the first Duke of Richmond cannot have been a very good role model to his son, leading a life devoted to pleasure at the expense of his family. In an extraordinary act of selfishness, the first duke agreed to marry his eighteen-year old son to the Earl Cadogan’s thirteen-year old daughter, Sarah, to settle a gambling debt. Sarah’s dowry would pay off the money Richmond owed her father and she would eventually become a duchess, the pinnacle of the English aristocracy. Immediately after the ceremony, the young Charles went off on his Grand Tour leaving his child bride to finish her education. Returning through The Hague three years later, he went to the theatre where he spied a beautiful young woman who was the reigning toast. When he enquired who she was, he discovered that she was his wife!

Despite an inauspicious start, the second duke and duchess had a very happy marriage. In 1748, Horace Walpole reported that ‘the Duchess of Richmond ... does not go out with her twenty fifth pregnancy.’ Of the twelve babies she gave birth to seven survived infancy, including two sons, Charles and George. The daughters were named Caroline, Emily, Louisa, Sarah, and Celia.

In 1750, the cosy family unit was shattered by the sudden death of the second duke. He had been unwell for five months, but his death came as a dreadful shock, dying at Godalming where he kept a small house to break the journey between Goodwood and London. He left behind a grieving brood of young children and a wife distraught with grief. A year later, she followed him to the grave.



Charles II by Sir Peter Lely.



Louise de Keroualle by Sir Godfrey Kneller.



Charles, first Duke of Richmond by Sir Godfrey Kneller.



Anne, first Duchess of Richmond by Sir Godfrey Kneller.



Charles, Earl of March, later second Duke of Richmond by Charles d'Agar.



Sarah, second Duchess of Richmond with her daughter, Caroline by Enoch Seeman, 1726.



A Performance of The Indian Emperor of The Conquest of Mexico by the Spaniards by William Hogarth (Private Collection).

GRAND TOUR

Following his marriage to Sarah Cadogan in 1719, the young Earl of March - as he was then known - embarked on an extended Grand Tour lasting nearly three years, accompanied by his tutor, Tom Hill and his dog. They visited Vienna, Milan, Padua, Venice, Rome, Naples, Florence, Rome, Sienna, Parma, Strasbourg and Lorraine before finishing in The Hague where the Cadogans had a house. The Grand Tour was seen as a rite of passage for young noblemen, providing not only an education in the culture of the Greeks, Romans and Renaissance but also exposure to fashionable society on the European Continent. The exposure to classical art and architecture had a lasting impact on March that influenced him for the rest of his life. In Florence, he met the architect Alessandro Galilei and immediately asked him to design a new house for him. In Rome, he bought paintings and commissioned views of the Colosseum and the Roman Forum.

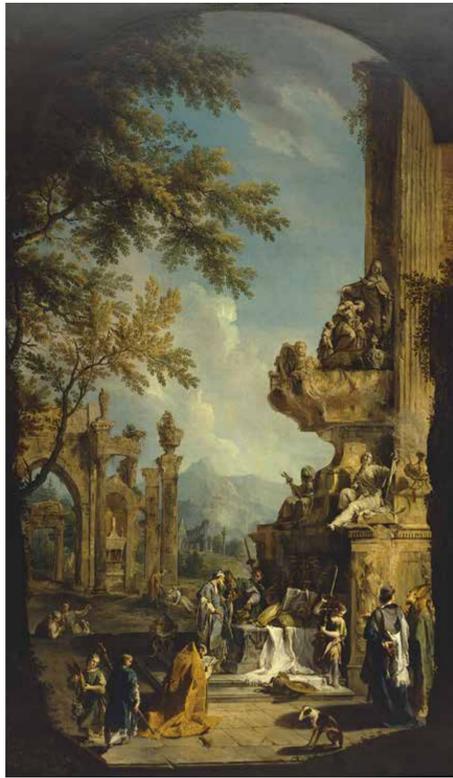
Ever the charmer, he wrote to his mother from Vienna requesting her to send 'half a dozen or a dozen of ye best' English fans for 'the fine Ladys of Vienna'. In Venice, away from the eyes of his young wife and family, he indulged in an affair with a courtesan named Angela Polli who wrote affectionate love-letters to him. It was in Venice that he met the Irish impresario, Owen McSwiny who arranged for Rosalba Carriera to draw pastel portraits of Angela and him. The portraits never made it back to England; perhaps this was just as well as Sarah had blossomed over the intervening years and their marriage was consummated on his return to The Hague.

OPERA AND THEATRE

It may have been on his Grand Tour that March first took an interest in the opera, possibly encouraged by Owen McSwiny. Back in London, he became the go-between for McSwiny and The Royal Academy of Music, with McSwiny acting as a consultant at arm's length. In 1726, the duke as he was by then, was made Deputy Governor of the Royal Academy and stayed in his post until 1733 when he joined a rival company called the Opera of the Nobility at Lincoln's Inn Fields.

As well as the opera, the duke loved the theatre like many in his aristocratic circle. He was friends with the actor-manager and playwright Colley Cibber who enjoyed Richmond's hospitality greatly: 'For who can want spirits at Goodwood? Such a place, and such company! In short, if good sense would gratify a good Taste, with whatever can make life agreeable, thither she must come for a Banquet'.

In 1732, Cibber's son, Theophilus, directed a children's production of John Dryden's play *The Indian Emperor or The Conquest of Mexico by the Spaniards*. The play was performed at the home of John Conduitt, Master of the Mint and included Richmond's daughter, Caroline. It was such a success that they were asked to perform it again in front of King George II and Queen Caroline at St. James's Palace.



Allegorical Tomb of Archbishop Tillotson by Canaletto (architecture), Cimaroli (landscape) and Pittoni (figures) (Private Collection).



Allegorical Tomb of King George I by Francesco Imperiali and Domenico and Giuseppe Valeriani (Private Collection).

TOMBS OF ENGLISH WORTHIES

The Duke of Richmond continued to collect art after his return from the Grand Tour. Owen McSwiny saw in the duke a suitable patron for an ingenious series of paintings he was commissioning: allegorical tombs of celebrated Englishmen, encompassing recently deceased Whigs who had contributed to the Hanoverian succession. Each painting was executed by three Italian artists who focussed on the architecture, landscape and figures respectively, with McSwiny orchestrating the whole ensemble. By combining fictitious tombs of Englishmen in an Italianate setting, Richmond could link the glories of ancient Rome with English culture whilst making a bold statement about his allegiance to the Hanoverian dynasty.

Among the artists was the young Canaletto who had almost certainly been talent spotted by McSwiny and commissioned to paint the architecture in the *Allegorical Tomb of Archbishop Tillotson*. Other artists were Giambattista Pittoni, Giambattista Cimaroli, Sebastiano and Marco Ricci, Giambattista Piazzetta, Francesco Monti, Il Mirandolose, Nunzio Ferraioli, Domenico and Giuseppe Valeriani, Francesco Imperiali, Donato Creti, Carlo Besoli and Antonio Balestra. Over the course of eight years, Richmond bought eleven tomb paintings, resisting McSwiny's attempts to sell him more. McSwiny's correspondence survives, with a wonderful mix of salesmanship, excuses for delays and enthusiasm for the scheme. Although he had initially envisaged twenty-four tomb paintings, only twenty appear to have been executed. Hoping to capitalise on the series, McSwiny proposed selling prints of the pictures. However, the subscribers were not forthcoming and only nine were engraved.

Ten of the duke's paintings were displayed in the old dining room at Goodwood where the picture hang was sketched by the antiquary George Vertue. In pride of place at the end of the room was the *Allegorical Tomb of King George I* which had been executed swiftly following the king's death in 1727. The other pictures showed the tombs of King William III, the Duke of Devonshire, the Marquess of Wharton, Mr Addison, the Earl of Dorset, Archbishop Tillotson, the Earl Stanhope, the Earl Cadogan (Richmond's father-in-law) and the Earl of Godolphin. In London he kept the tomb of Sir Cloudesley Shovell.

The tomb paintings remained at Goodwood until 1814 when they were sold by the fourth Duke of Richmond. By this time, they had been moved to hang on the staircase, their baroque subject matter probably deemed unfashionable by the third duke.



Venice: the Rialto Bridge by Canaletto



Venice: a View of the Grand Canal to the north by Canaletto.

CANALETTO

Through Owen McSwiny, the Duke of Richmond also received four small views of Venice by Canaletto. They were painted on copper which gave them an iridescent quality and cost twenty-two sequins each (approximately £11 each). McSwiny shipped the first two paintings in November 1727, as he wrote to the duke: ‘I send your Grace by Captain Robinson (Commander of The Tokeley Gally) who sails, from hence tomorrow, Two of The finest pieces, I think, he, ever, painted, and ... done, upon copper plates.’ (Letter from Venice, 28th November 1727). The third painting, a view of the Rialto Bridge, was finished in January 1728. It is not known when it and the fourth painting arrived in England, however two remain in the collection at Goodwood today: *The Rialto Bridge* and *A View of the Grand Canal*.

In May, 1746, Richmond’s former tutor and great friend Tom Hill wrote to him: ‘The only news I know to send you, is what I had this day from Swiney [Owen McSwiny] at the Duke of Montagu’s [Richmond’s neighbour], where we dined, and he, I think, got almost drunk. Canales, alias Canaletti, is come over with a letter of recommendation from our old acquaintance the Consul of Venice to Mac in order to his introduction to your Grace, as a patron of the politer parts, or what the Italians understand by the name of *virtu*. I told him the best service I thought you could do him w’d be to let him draw a view of the river from y’r dining-room, which in my opinion would give him as much reputation as any of his Venetian prospects.’ The result of this letter was Richmond commissioning two views of London from Richmond House: *Whitehall and the Privy Garden* and *The Thames and the City of London*. These were amongst Canaletto’s first commissions in England where he had come seeking work. Seizing the opportunity to paint for such an important patron, Canaletto pulled out all the stops and the two paintings are exquisite in their execution. Unusually, they are almost square in format, almost certainly so they could hang above the mantelpieces in the Long Hall at Goodwood where they were fitted into the panelling. Canaletto must have initially conceived one long panorama as his sketch shows. However, having two separate pictures meant the unsightly blank wall of Montague House in the middle could be left out. Visitors to Goodwood could enjoy views over the Sussex countryside from one side of the Long Hall and views over London, as seen through the Richmond House windows, on the other side of the room.



View from Richmond House looking over Whitehall by Canaletto.



View from Richmond House looking over the River Thames by Canaletto.



Lady Caroline Lennox with her pony and a groom by John Wootton, 1733.

JOHN WOOTTON

The second duke also patronised the English artist, John Wootton. To accompany the tomb paintings in the old dining room, Wootton painted two overdoors of ruins. In 1733, he completed a small picture of Richmond's eldest daughter, Caroline, with her pony. Wootton's humour shines through in a letter he wrote to the duke about her picture:

'I hope your Grace has rec'd the little Picture of Lady Caroline safe and I wish it answers your Grace's expectation ... and now my Lord give me leave to return your Grace my moste hearty thanks for the noble present of Venison you pleas'd to send me, it came safe and sweet and proved a delightfull repast, I invit'd some friends to partake of your Grace's bounty and wee did eat and drink your Grace's good health and each man look'd like a new-varnish'd portrate, I had some artists with me but they were observ'd to draw nothing but Corks, thus my Lord your Grace sees where ye Wines in ye Witts out ... but I know your Grace is so good as not to expose the nakedness of your Grace's most oblig'd humble Servt. to command / J. Wootton.'

Earlier, in 1729, Wootton had painted a much larger picture that shows the duke with a bay hunter, hounds and a groom. Richmond also had his favourite hound, Tapster, immortalised on canvas; followed by a commission for Wootton to paint six of his favourite hunters to hang in the Long Hall. Although primarily showing the duke's horses, the backgrounds of the paintings depict local landmarks, in the manner of Italian landscape painters, while the grooms wear a variety of formal and informal livery dress.



Red Robin with Chichester Harbour and Cathedral beyond by John Wootton, 1743



Grey Carey with Petworth beyond by John Wootton.



Bay Bolton with Halnaker Hill and Windmill beyond by John Wootton.



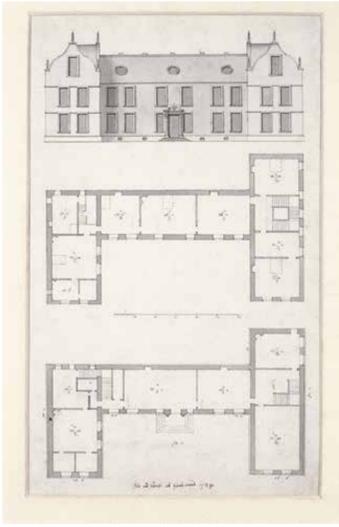
Sultan with Carné's Seat beyond by John Wootton, 1743.



Grey Cardigan with Tom Johnson, huntsman of the Charlton Hunt, seen through the archway by John Wootton.



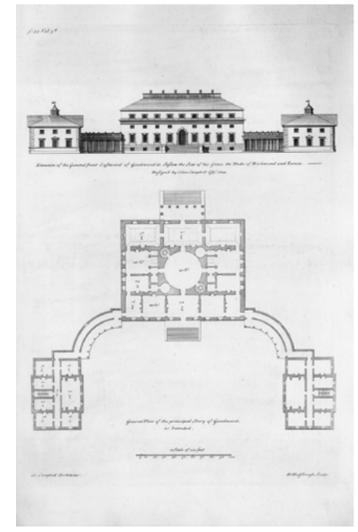
Sheldon with Goodwood House beyond by John Wootton, 1743



Survey drawing of old Goodwood House by Colen Campbell, 1724 (Royal Institute of British Architects Drawings Collection).



West elevation for proposed new Goodwood House by Colen Campbell, from Vitruvius Britannicus, vol. III, 1725.

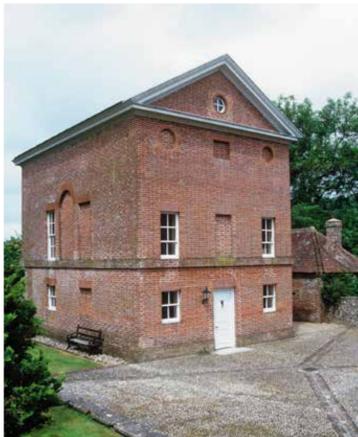


East elevation and ground plan for proposed new Goodwood House by Colen Campbell, from Vitruvius Britannicus, vol. III, 1725.

GOODWOOD HOUSE

The second duke returned from the Grand Tour with a love of classical architecture. The house at Goodwood that he inherited from his father in 1723 was small and old fashioned, so he instructed Colen Campbell to design a new house in the fashionable Palladian style. Plans were drawn up and costs listed; Campbell even went so far as to publish three plates in his *Vitruvius Britannicus* of 1725. However, Richmond decided not to go ahead, probably for financial reasons. Instead, Campbell's assistant Roger Morris remodelled the existing house designing the Long Hall with its classical columns and pair of chimneypieces. Richmond also built a new kitchen block, possibly to designs by Campbell. Meanwhile, Morris went on to design the new Council House in Chichester, using a design for the façade executed for the duke by his friend, Richard Boyle, third Earl of Burlington.

By the 1740s, the existing house was too small for the duke's growing family, so a new pedimented south wing was added in a severe Palladian style almost certainly to designs by Matthew Brettingham. At the centre of this new wing was the 'Great Room', although the duke's early death meant he never saw it finished.

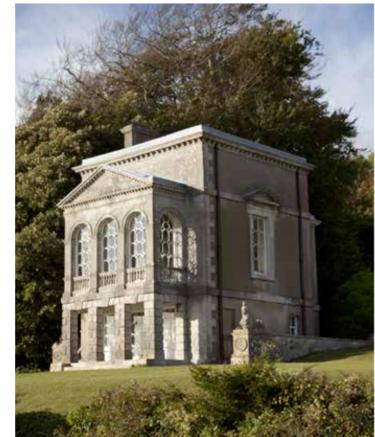


Fox Hall in Charlton from the south-east.

FOLLIES

'I am now making a Collection for the Dutchess of Richmond of Shells – as we hear her Grace is fitting up a Grotto, under one of the finest Roomes in Britain, built lately in Goodwood Park by your Grace.'

(Sir Thomas Robinson, Governor of Barbados, to the second Duke of Richmond, 1744).



Carné's Seat.

Richmond's passion for architecture did not stop with the house. In 1730, he used his winnings from a horse race at Tunbridge Wells to pay for a new hunting-box in Charlton, probably to the designs of Roger Morris. This elegant brick building, known as Fox Hall, has pedimented façades on the east and west fronts, with a Venetian window on the south side. Inside, the principal (first) floor contains a single room with a bed alcove. Richmond kept the bare minimum in the way of furnishings, really only using it to sleep and breakfast in. A coffee pot, a pair of candlesticks, six teaspoons, a strainer and a cream jug were the only items of silver.

In Georgian England, much entertainment took place in gardens and parks. Goodwood was no exception and Richmond built himself a Palladian banqueting house called Carné's Seat on the hill above the house, taking advantage of the panoramic views across the park to the sea. It was designed by Roger Morris and built on the site of a wooden cottage that had been lived in by Monsieur de Carné, an old retainer of Louise de Keroualle. Away from the house, the duke and his family could pass pleasant hours with close family and friends. Completed in 1743, it was originally surrounded by a small pleasure garden with trees and shrubs. Hidden nearby was the Shell House,

an exquisite Palladian grotto decorated with thousands of colourful shells, collected by Sarah, Duchess of Richmond. Shells were applied, probably by professionals, all over the interior in the shape of flowers, vases, urns, garlands and cornucopia.

Closer to the house, Richmond erected a small classical temple dedicated to Neptune and Minerva whose statues stood inside flanking an original Roman tablet that had been dug up in Chichester in 1723. Over the top of a subterranean ice house, he had a little pedimented seat constructed in flint and dressed stone.



The Temple of Neptune and Minerva by Lady Louisa Tighe, 1850.



Interior of the Shell House.



The Fireworks at Richmond House, 15 May 1749 (Victoria and Albert Museum: Theatre Collection).



Giltwood chair from Richmond House, designed by William Kent.



Detail of The Privy Garden, Whitehall by Antonio Joli, showing Richmond House behind the wall in the centre (Private Collection).

RICHMOND HOUSE

The second duke's major architectural achievement was the building of Richmond House in Whitehall, London between 1733 and 1736. It was actually the third Richmond House and replaced his father's house. Positioned near the banks of the Thames, it was perfectly located for attending court and parliament. The house was designed in the Palladian manner by Lord Burlington, who was a member of the Charlton Hunt. The interiors were almost certainly designed by Burlington's protégé William Kent with grand first floor apartments sporting marble chimneypieces and damask wall hangings. The furnishings were also very grand and included giltwood seat furniture, marble-topped tables, mahogany commodes and old master paintings. During the next decade, Richmond built on a dining room overlooking the river and created a terrace on the waterfront (as seen in one of Canaletto's paintings).

On 15th May 1749, the terrace became a viewing platform for a magnificent fireworks display staged by Richmond for his friends. Opportunistically, he had bought the remaining fireworks left over after the abortive fireworks display to celebrate the Peace of Aix-la-Chapelle in Green Park. A contemporary engraving shows sixteen different types of fireworks, some of which were discharged from barges on the river. Horace Walpole exclaimed: 'Whatever you hear of the Richmond fireworks, that is short of the prettiest entertainment in the world, don't believe it.'



Chimneypiece from Richmond House, now at Goodwood, from a design by Inigo Jones.



One of a pair of mahogany commodes (with binged tops) from Richmond House, attributed to William Hallett, circa 1735.



Chimneypiece from Richmond House, now at Goodwood, designed by William Kent.



Plate from Mark Catesby's *Natural History of Carolina*.



The *Natural History of Birds* illustrated and written by George Edwards, including a bird that belonged to the second Duke of Richmond, above an insect; and the French edition dedicated to the Duchess.



Plate from Benjamin Wilkes's *English Moths and Butterflies*, 1749. The second Duchess of Richmond was a subscriber to this book.

NATURAL HISTORY

The second Duke of Richmond was born at just the right time for someone with an enquiring mind. The Age of the Enlightenment transformed scientific thinking and dominated the eighteenth century. Richmond was part of a large circle of friends and relations whose influence can still be felt today. Through his wife, he was related to Sir Hans Sloane, the famous physician, naturalist and collector, who was president of the Royal Society. Richmond's early election as a Fellow of the Royal Society aged twenty-two years was probably due to Sloane. Another influential relation of the Richmonds was Count Bentinck, his brother-in-law, who was a scientist and a curator at the University of Leiden.

Much of Richmond's influence was through his patronage of authors, particularly in the field of natural history. By acting as a subscriber, he was not only supporting people financially, but also encouraging and fostering talent. He was a subscriber to Mark Catesby's *A Natural History of Carolina*, published in two volumes in 1731 and 1743. This ground-breaking publication opened peoples' eyes to the beauty of American flowering trees and shrubs meticulously observed in Catesby's coloured engravings. Another author Richmond supported was George Edwards whose *Natural History of Birds* was published between 1743 and 1751. As French was the international language, Edwards also published a two-volume French edition, *Histoire Naturelle de Divers Oiseaux*, the first volume (1745) being dedicated to the duke and the second volume (1748) to the duchess. Some of Richmond's birds and animals were included.

The library at Goodwood contains several natural history books that almost certainly belonged to the second duke. These include Sir Hans Sloane's *A Voyage to the Islands Madera, Barbadoes, Nieves, St. Christophers and Jamaica; with the Natural History ... of the last of those Islands*, 1707-1725 and Griffith Hughes' *The Natural History of Barbados*, 1750 which has a plate dedicated to the duke. Other books include Philip Miller's *Gardener's Dictionary*, 1737-1740, a practical guide to gardening and the first of its kind. Miller was the Curator at the Chelsea Physic Garden and was paid by Richmond to supply seeds and plants to Goodwood. A copy of John Hill's *Exotic Botany*, 1759 would have arrived after Richmond's tragic early death in 1750. Hill had been employed by Richmond and the eighth Baron Petre to arrange their gardens and collections of dried plants. These collections were known as herbaria and there is one in the Goodwood library that was most likely put together for the second duke.



Engraving of a pineapple dedicated to the second Duke of Richmond in Griffith Hughes' *Natural History of Barbados*, 1750.



Plate from John Hill's *Exotic Botany*, 1759.



Page from the second Duke of Richmond's herbaria.



Original watercolour by George Edwards of the second Duke of Richmond's goldfish from China for his Natural History of Birds, part IV, 1751.



The Menagerie, later known as the Pheasantry, by Samuel Grimm, 1782 (British Library).



The Greenland Deer from George Edwards, A Natural History of Birds, vol. 1. This animal was in the second Duke of Richmond's menagerie at Goodwood.

THE MENAGERIE

'I hear Lord Baltemore has brought over a bear for you, I think a white one, but I won't be sure.'

(The Countess of Albemarle to her brother, the second Duke of Richmond, 1728).

The second duke's curiosity in natural history led to his creation of a menagerie in the park at Goodwood, not far from Carné's Seat. The Goodwood menagerie followed a long tradition of mainly Royal menageries stretching back to the time of Henry III. The first reference to an exotic animal that appears in the second duke's account book was when he paid 12 shillings for a coat for a monkey in March 1726. Over the next twenty years or so, he collected an extraordinary array of animals and birds, including wolves, lions, tigers, foxes, jackals, bears, racoons, monkeys, baboons, vultures, eagles, owls, ostriches and an armadillo. Richmond used his extensive network of contacts to send him animals from overseas. Unsurprisingly, some of them did not survive the sea voyage, the most unfortunate being an elephant that died in a fire at sea in 1730; others lived only for a short time after their arrival. One of these was a lioness who was clearly mourned by Richmond as he erected a stone statue of her over her tomb. With all of these exotic animals living in relatively close proximity to one another, it was imperative that they were safely housed. The larger animals were kept in iron cages, while the smaller animals and birds were chained.

Feeding the animals was a mammoth task, eating as much as 36 lbs of beef a day and 39 lbs of horse flesh. In 1729 and 1730, Richmond was buying between 140 and 156 loaves of bread each week. The variety of food was huge: barley and oatmeal for the fowl; greens, apples and carrots for the monkeys; sheep's heads, beef and bullocks' hearts for the eagles; hay, oats and turnips for the sheep - to name but a few. When an animal was ill, the great Sir Hans Sloane was called in to act as veterinary surgeon.

THE HERMITAGE

Nearer the house, in High Wood, Richmond constructed a ruined hermitage, sometimes known as the Rock Dell. In a sunken area, probably where stone had been quarried, several garden 'features' were built including a small shell house, a couple of 'Hermit's Cell's' and a 'Ruined Abbey', a mock Gothic entrance ruin using fragments of tracery. It seems likely that this was where Richmond displayed some of his animals - remnants of iron bars exist which suggest animals were brought down from the menagerie and caged in anticipation of visitors.

THE CATACOMBS

The 'Ruined Abbey' forms the entrance to a small series of tunnels, beautifully lined in brick. It is thought that the animals were released into the other end of the tunnels and would appear lurking behind the grille in the back of the 'Ruined Abbey' - an exhilarating and terrifying experience for any visitor. One tunnel ends in a large circular chamber with a small oculus in the ceiling filled with bars. From here, you come out into the open at the end of a long deep ditch, traditionally known as the lion run. Another tunnel comes out nearer the house where the entrance is lined with flint, giving it the appearance of a naturally-formed tunnel. In 1748, when the menagerie was clearly in decline, Richmond's daughter,



The tomb of the second Duke of Richmond's lioness.

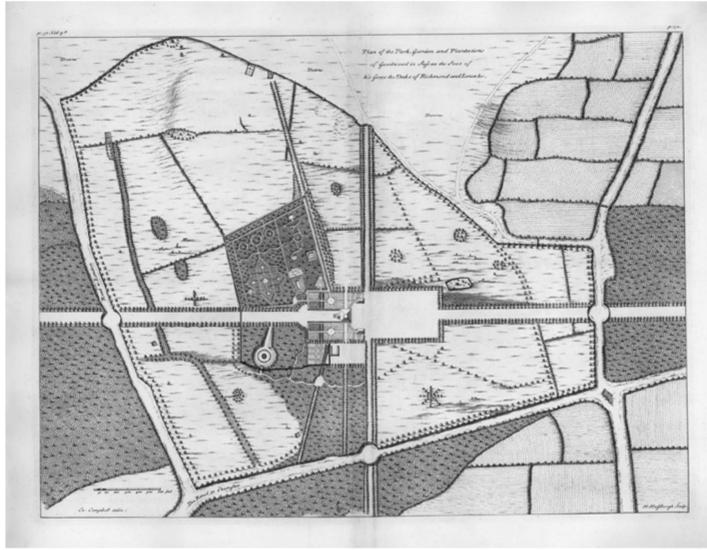
Emily, wrote from her home in Ireland: 'I find the fate of all the unlucky animals that come to Goodwood is to be burying them in the Catacombs...' From this and another of her letters, it would appear that dead animals were being buried in the tunnels in the manner of Roman catacombs, and then the tunnels were filled in. Whatever the exact history of the tunnels is, they have been the source of mystery and speculation ever since.



Rock Dell in High Wood, otherwise known as the Hermitage.



The second Duke of Richmond being brought a message, with Chichester Cathedral in the background by George Smith of Chichester (Government Art Collection).



Proposed plan of the park at Goodwood, by Colen Campbell, from Vitruvius Britannicus, vol., III, 1725.

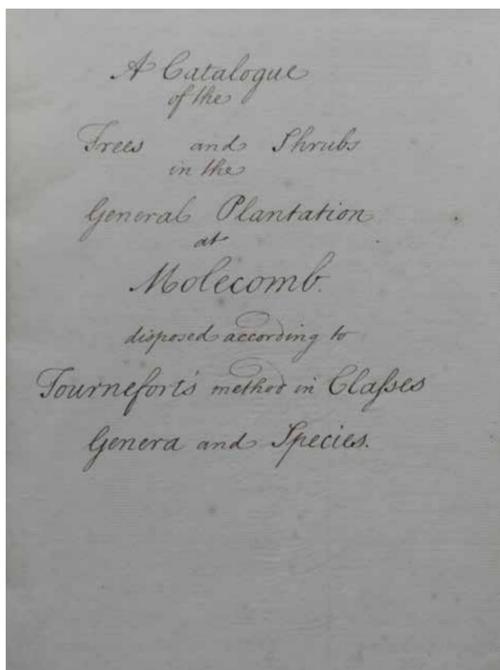
THE GARDENS AND GROUNDS

'All my plantations in general flourish prodigiously ... & our verdure here is beyond what I ever saw anywhere ... the whole parke & gardens are in the highest beauty.'

(The second Duke of Richmond to Peter Collinson, 27th June 1746).

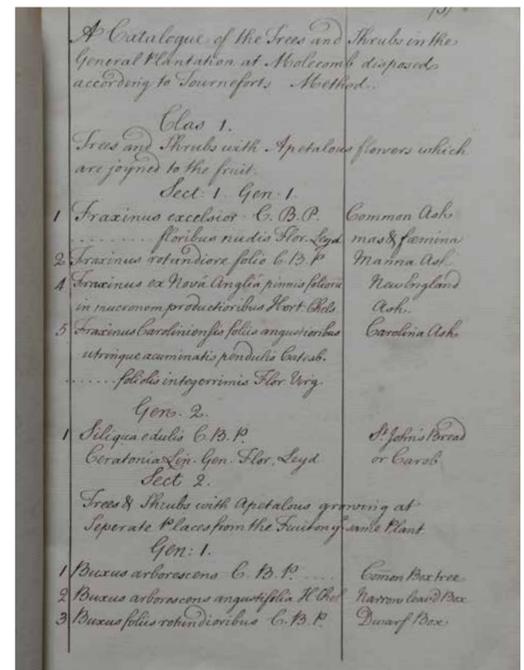
The second duke is the most important figure in the history of the gardens at Goodwood. Much of what we see today was laid out by him and a handful of trees planted in his lifetime still thrive. To the north of the house is High Wood, surrounded on three sides by flint walls. Its design and layout belong to the early eighteenth-century formal style of garden, in the French manner. It was laid out for the second duke soon after he succeeded in 1723 and was illustrated in Colen Campbell's *Vitruvius Britannicus*, although some areas shown might never have actually come to fruition. Campbell describes the park as being of '...beautiful Variety and Extension of Prospect, spacious Lawns, Sweetness of Herbage, delicate Venison, excellent Fruit, thriving Plantations, lofty and awful Trees ... inferior to none' and credits Mr Carné, Louise de Keroualle's old retainer for the improvements carried out which serve as '... lasting Monuments of his Art and Industry ... Carné's Oaks shall never be forgot'. It was perhaps Carné who instilled in the young duke a love for trees and gardening.

In the second duke's day, High Wood was also known as The Grove or Wilderness referring principally to the plant collection created there by Richmond. Richmond was at the forefront of English horticulture and among a select group of gardeners obtaining seeds and plants from John Bartram in Philadelphia via the cloth merchant Peter Collinson. Bartram also supplied Richmond's friend, the eighth Baron Petre, a young landowner who transformed his park at Thorndon in Essex by the planting of 40,000 trees. Tragically, Lord Petre died aged only 29, but this gave Richmond an opportunity to acquire many of the young trees and shrubs from Petre's widow. Some of Richmond's letters to Collinson survive and reveal a close friendship peppered with humour. In November 1741 he writes: 'Hill the apothecary is now with me, he's a well behaved fellow, butt between you and I is not he wat wee call a puppy?' Rev'd John Hill was the author of *Exotic Botany*, a copy of which is in the Goodwood library. The letters also reveal Richmond's eagerness to obtain trees and plants ('The small magnolias are confounded dear, butt I must have them.') and the scale on which he was buying: 'I want some small cedars of Lebanon that is from six inches to three foot high ... & about 100 of the Common Thuya ... I don't so much as mention the number of cedars of Lebanon, because the more I could have the better, for I propose making a mount Lebanon upon a very high hill' (second Duke to Peter Collinson, 28th December 1742).



Title page of Molecomb tree and shrub catalogue, 1750.

Another source for plants was through Philip Miller, author of *The Gardener's Dictionary*. An extensive planting scheme for flower beds devised by Miller survives in the Goodwood archive, dated 7th October 1735 together with 'An Estimate for keeping of the Gardens at Goodwood' totalling an enormous £271 10s 10d. It includes stoves and greenhouses for the six acre kitchen garden tended by six gardeners and the fourteen acre 'Pleasure Garden and Walks ... kept in good order with four men and one woman the whole year, and an additional woman in summer ...' The second duke planted an extensive arboretum at Molecomb, a sheltered and secluded valley on the Goodwood estate. It is recorded in a handwritten book, dated 1750 and entitled *A Catalogue of the Trees and Shrubs in the General Plantation at Molecomb described according to Tournefort's method in Classes, Genera and Species*.



Page from Molecomb tree and shrub catalogue.



The second Duke of Richmond with his hunter and a groom by John Wootton.



Tapster by John Wootton, 1733.

THE CHARLTON HUNT

'...as for Papa, his hunting takes up most part of his time.'

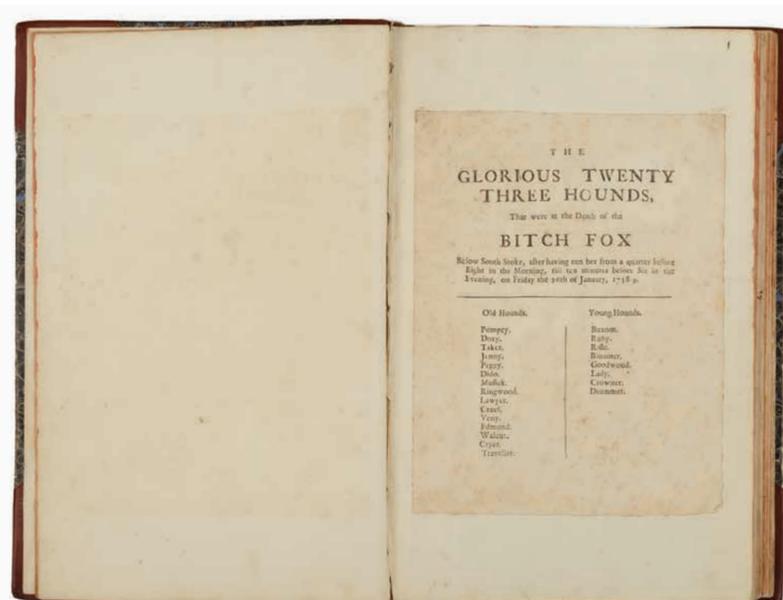
(Lady Emily Lennox, aged twelve, to her mother)

The second Duke of Richmond's greatest passion was foxhunting. It was for foxhunting that his father had originally come to Goodwood to hunt with the famous Charlton Hunt. The Charlton Hunt was started in the 1670s a couple of miles north of Goodwood and was the country's first major fox hunt. It attracted the cream of society, including the Dukes of Monmouth, St. Albans and Grafton, who were all - like the Duke of Richmond - descended from Charles II.

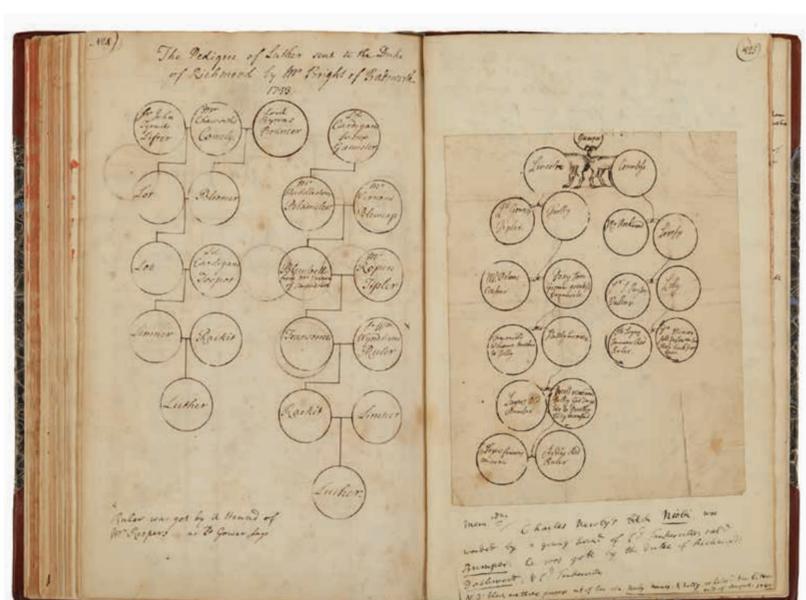
In 1730, the second duke purchased the manors of Singleton and Charlton and started building his hunting box, Fox Hall. This meant he could stay the night in Charlton, rather than having to get up early to hack over to Charlton from Goodwood. In 1731, he became master and the Charlton Hunt reached new heights of fashion. By 1738, the hunt had become so fashionable that it was necessary to create a hunt club with membership strictly limited only to those who had been elected.

Hunting was an expensive hobby, costing Richmond about £1,000 a year. Over the course of eight years (1739-1746) he worked out he had spent £7,180 on the hunt, excluding his horses. He kept a detailed hunting diary in which he records the most famous day in the history of the hunt. It took place on 26th January 1739, when, in 'The Greatest Chase that ever Was', hounds ran continuously from their first find at 8.15 a.m. until they killed at 5.50 p.m., a distance of over fifty-seven miles with just the duke and two others present at the end. The number of horses stabled in Charlton was considerable; a poem about the Charlton Hunt describes a hundred horses, each attended by a boy, the hunt servants resplendent in the Charlton livery of blue with gold trimmings.

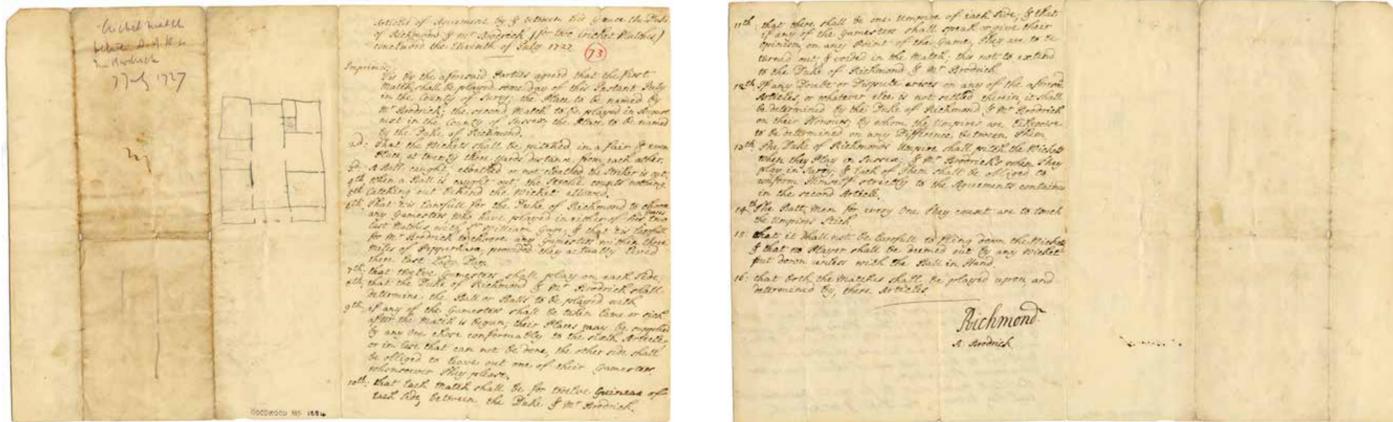
The gentlemen of Charlton built for themselves a banqueting house in Charlton that was designed by the 'architect earl', Lord Burlington. There has been some suggestion that the Great Room (and its predecessor) was used as a covert meeting place for Jacobites, however nothing conclusive has been proved.



A page from the second Duke of Richmond's hound book.



A page from the second Duke of Richmond's hound book showing hound pedigrees.



The articles of cricket drawn up for two matches between the second Duke of Richmond and Mr Alan Brodrick, 1727 (front and reverse).

CRICKET

Another of the second duke's passions was cricket. There is a long cricketing heritage at Goodwood. As early as 1622, two young men were reprimanded for playing with a cricket ball in neighbouring Boxgrove churchyard on a Sunday. In 1702, the first Duke of Richmond gave brandy for Arundel men following a cricket match. By the 1720s, the second duke's eleven were playing all over Sussex, including a match against Sir William Gage's team at Firle Place near Lewes. In 1727 some laws or 'Articles of Agreement' were drawn up for two cricket matches between the second duke's team and Mr Brodrick's team, the first match taking place at Peper Harow, near Godalming, on 27th July 1727 and the second at Goodwood on 28th August. Despite the detail of the new rules, Richmond and Brodrick were allowed to speak out against the umpire. These 'Articles' of cricket, kept in the Goodwood archive, are the earliest known written rules of cricket in existence.

In 1746, an annual 'Crickett Plate' was being arranged. The winners would have 'eleven black velvet caps'. Competition was to be fierce: '...a true crickett match should have as much solemnity as a Battle'. From about 1749 matches were played regularly at Goodwood. The first specific mention of cricket in the park at Goodwood is when Richmond's two sons, Charles and George, and nine lads of Halmaker played Sir John Miller's eldest sons and nine lads of Chichester in September 1749. Cricket subsequently spread west from Sussex, via nearby Slindon, to Hambledon in Hampshire where it was famous from the 1750s. It also spread east to Knole in Kent, where it was played in the 1770s.

HORSERACING AND GOLF

Like his father and grandfather, Charles II, the second duke enjoyed horseracing. In those days, horseracing was much more informal and involved 'match' races with heats between two or three horses for a prize. His winnings from a race at Tunbridge Wells were so considerable that he was able to build Fox Hall with them. His horses also ran at courses in Sussex, Surrey and Hampshire.

In 1745, the Earl of Home sent Richmond a set of golf clubs and balls, adding, 'You will find that the Clubs are of different sorts the meaning of which I shall explain'. There is no record of where he played, which leads to the tantalising question of whether Goodwood is the first English estate on which golf was played. The oldest surviving set of golf rules, the Leith Rules, date to 1744, only a year before Lord Home sent his present.



The second Duke of Richmond watching Racing in Goodwood Park by Judith Lewis



William, Duke of Cumberland by Arthur Pond.



King George II by Thomas Hudson.



Frederick, Prince of Wales by Jean-Baptiste Van Loo.

FOR KING AND COUNTRY

'...His Majesty has always been extremely kind and good to me, and I should be the most ungratefull of men, if I did not love and honour him with all the affection and duty that is due from a servant and subject to a kind and good master...'

(The second Duke of Richmond to the Duke of Newcastle, 5 July 1743).

The second Duke of Richmond was an exemplary public servant and courtier. His sense of duty was very strong and guided most of his decisions. In the small world in which he moved, he was a significant player and many people looked to him for guidance and leadership. Both the duke and duchess were important figures in the Royal Court. King George I revived the Order of the Bath in 1725 and awarded it to Richmond. The following year he was made a Knight of the Order of the Garter. The couple were close to King George II and Queen Caroline and at their coronation in 1727, the duke was Lord High Constable of England for the day. A week later, he was made a Lord of the Bedchamber and the duchess a Lady of the Bedchamber. Their closeness to the Royal family resulted in the duke being used as an intermediary between the king and his son, the Prince of Wales, when they fell out in 1737, an unenviable position to be in. Two years earlier, the king had appointed the duke Master of the Horse, with responsibility for all of the horses in the Royal Mews and the king's travel arrangements, including going to war. The duke was the longest serving Master of the Horse of the eighteenth century.

From the age of twenty-one, Richmond served in the army starting as a captain in the Royal Regiment of Horse Guards. Like many noblemen at that time, he was able to combine his military duties with all of his other responsibilities. In 1742, he was made a major-general and the following year fought at the Battle of Dettingen alongside the king's second son, the Duke of Cumberland. This was the last time a British monarch led their troops into battle and as Master of the Horse, Richmond had to organise the enormous transport train required by the king. The Jacobite Rebellion of 1745 saw Richmond further promoted to full general in charge of the defence of London. He then travelled north with Cumberland, assisting in the recovery of Carlisle before returning home. In February 1750, he was appointed to the command of the Royal Horse Guards, 'the Blues', a post which he relished but was only to enjoy for a few months before his untimely death in August later that year.

In politics, Richmond was a loyal Whig. He was elected M.P. for Chichester while still on his Grand Tour, mostly through the efforts of his father-in-law, Lord Cadogan. In 1735, he was made a member of the Privy Council and was a staunch supporter of Sir Robert Walpole, de facto prime minister. One of Richmond's closest friends was the Duke of Newcastle, Secretary of State for the southern department. Their voluminous correspondence attests to the time and effort Richmond put into ensuring Sussex returned candidates sharing their political beliefs. Richmond also put a great deal of effort into cracking down on the perpetrators of smuggling in Sussex and severely punishing those involved.

Such was the esteem in which Richmond was held, that on four occasions he was declared one of the lord justices of the kingdom during the king's absence abroad. Other public appointments he held included being a governor of the Foundling Hospital and the Charterhouse. In his final year, he was made President of the Society of Antiquaries.

On the death of his grandmother, Richmond became Duke of Aubigny and inherited her estates, resulting in regular visits to France. Therefore, when a new British ambassador was needed for Paris in 1748, the Duke was immediately identified as the ideal candidate. Extensive preparations were made, however for reasons of protocol and concerns over finance, he never went and the post was given to his brother-in-law, the Earl of Albemarle.



William Pulteney, Earl of Bath, by William Hoare of Bath (*The Holburne Museum, Bath / Bridgeman Images*).



Thomas Pelham Holles, Duke of Newcastle, by William Hoare of Bath (*National Portrait Gallery, London / Bridgeman Images*).



Martin Folkes by Jonathan Richardson, 1718 (*Society of Antiquaries / Bridgeman Images*).



John Hervey, Baron Hervey of Ickworth, by Jean-Baptiste van Loo (*Ickworth, Suffolk, National Trust Photographic Library / Bridgeman Images*).

FRIENDS

Richmond kept up a lively correspondence with a large number of people from many different walks of life. Naturally it included his family, especially his wife whom he called affectionately ‘Taw’, while his younger daughters were known as ‘WeWe’ (Sarah) and ‘ShaSha’ (Louisa). His maternal uncle, George Brudenell, third Earl of Cardigan, kept a paternal eye on him after his parents had died, urging him to settle his debts and economise: ‘I think the allowance you propose for keeping your house &c. to be very high, with good economy I am sure it would come to a great deal less, I am glad your Grace proposes lessening the number of your Servants, they are generally the plague of mankind.’ (8th February 1724).

Tom Hill, Richmond’s former tutor, remained a life-long friend, always offering advice and guidance in his entertaining, gossipy letters. After the birth of Caroline in London, he wrote from Goodwood where they had all been waiting anxiously for news: ‘I heartily congratulate Lady March upon her safe delivery, and your Lordship upon the pretty present she has made you. By Lady Albemarle’s bounty, we ... testified our joy in a bowl of punch’(27th March 1723). Another amusing correspondent was Mick Broughton who later became Richmond’s chaplain. A typical example of his epistolary style is a letter dated 7th March 1747: ‘I presume you are ... returned from the pursuit of the Old Fox in the green Cops, to that of the Old Fox in the white Tower [a reference to the menagerie at the Tower of London]; and let him be earth’d, Headed, or Escape I doubt not but your Grace and your noble Compeers will acquit yourselves as honourable and Skilful Hunters.’

Humour pervades much of Richmond’s correspondence. The Whig politician William Pulteney, later first Earl of Bath wrote about the hospitality at Goodwood: ‘Temperance and Regularity are still necessary for me to observe, and at Goodwood I believe no one ever heard of either of them, for my part I am determined not to come within a house that has a French Cooke in it for six months ...’ (10th September 1730). John Collis, Major of Hastings described a dinner Richmond gave with ‘Entertainment vastly splendid’ and ‘24 footmen waiting at Table, & as he is Master of the Horse to the

King 16 of them in the King’s livery & the rest in his own, which is very handsome. In short, the Dinner Sideboard, Desert, and grandeur surpassed everything I ever saw...’ Martin Ffolkes, President of the Royal and Antiquarian Societies, was also an intimate friend of Richmond. Writing to Ffolkes while he was on an extended visit to Italy, Richmond describes two people to him in no uncertain terms: ‘Cardinal Albani, is a very odd Curr, Ignorant enough, & proud as Hell, butt has the finest library ... in Europe...The Princess Pamphili is the ugliest woman in the world. Damn’d proud also, and stark staring mad, butt a Develish deal of Witt some knowledge...’ (12th August 1733).

Richmond was not above playing practical jokes on people. In one notorious incident, he staged a mock highway robbery on the unfortunate Doctor William Sherwin, Canon of Chichester Cathedral whom the duke and his circle obviously found rather pompous and trying. Everyone, apart from Sherwin, was in on the joke which took place on the Trundle, just behind Goodwood. The highwaymen were Richmond and his servant Liegois, while Sherwin was accompanied in the carriage by the duchess, Lady Tankerville, Lady Hervey and Mr. Fox. How they managed to keep a straight face can only be imagined, but even when the truth was out, Sherwin refused to believe it and continued to embellish the story of the robbery much to everyone’s amusement. Lady Hervey’s husband, John, Lord Hervey, was a great friend of Richmond. This larger-than-life colourful figure was a well-known courtier whose scandalous memoirs were published a century after his death. In an amusing letter to Richmond, he likens ‘the Loves, Courtship and Marriages of your Beasts’ to ‘the whole matrimonial World’, making reference to mutual acquaintances of theirs: ‘For example if you were to talk of a marriage between a great She-Bear and an old Baboon, in order figuratively to describe the sweet union of my Lord and Lady St. John, or if you told us in delineating the D. & D. of M—r, that one of your She-Tygers was wedded to a Jack-ass, People would immediately see that the Account was feign’d in order to satirize these People’ (11th November 1732). Another wit with whom Richmond corresponded was the statesman Philip Stanhope, fourth

Earl of Chesterfield. He also exchanged letters with Voltaire and Montesquieu.

As previously mentioned, one of Richmond’s most regular correspondents was the Duke of Newcastle. Horace Walpole claimed that Richmond ‘loved the Duke of Newcastle, the only man whoever did’. Richmond wrote to him: ‘To you, and you only, I open my heart, knowing it is to the best and dearest friend I have in the world’ (10th September 1746). Writing to Richmond during the ’45 Jacobite Rebellion, Newcastle says: ‘My Dear Duke, be assured, I most sincerely love you, and esteem those rare Qualities, I know in you’ (1st December 1745).

Another duke, Richmond’s friend the second Duke of Montague, who lived next door to Richmond House on the banks of the Thames, wrote a hilarious letter: ‘There is a gentleman that has been *attaché* to your family for some years, and for whom I have a very great regard, as I have for all his Relations... Tho’ I have not the happiness to be personally acquainted with him I can’t help being concerned for his health which I fear must be greatly impair’d by his living allwais in town...I have not seen him lately, but since I have liv’d a good deal in my new Room, as that is very near his Lodgings, I have smelt him extreamly, and I am sorry to say an unmannerly thing of so honest and agreeable a person, and one I love so well, but the truth is he stinks like a Fox, and is enough to poison the Devil, and as I know his inclination is a Rural Lyfe, if you would let him go into the Countrey I am shure it would oblige your faithful servant and slave *Mr. Renny* as much as it would ...Montagu.’ The gentleman in question was of course a pet fox!

The final word we leave to a contemporary publication of the period, discovered by his descendant the eighth Duke of Richmond, describing the second duke: ‘He was polite, affable, and generous; a man of strict honour, and was greatly admired at the Courts of Europe which he visited for the eminent qualities of mind which he possessed. He was an amiable father, and so worthy a nobleman that he never lost a friend nor created an enemy, even when political rage seemed to animate every breast; and he was a patron and admirer of The Fine Arts.’